1:Heckewelder M-5 (ca. 1800)1819
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lieved them to be celestial beings, began a solemn dance, in order to propitiate them. It is not uncommon for men who are deprived of the light of revealed religion, to believe that the divinity will be pleased with the same things from which they themselves receive pleasure.

It is a pleasing spectacle to see the Indian dances, when intended merely for social diversion and innocent amusement. I acknowledge I would prefer being present at them for a full hour, than a few minutes only at such dances as I have witnessed in our country taverns among the white people. Their songs are by no means unharmonious. They sing in chorus; first the men and then the women. At times the women join in the general song, or repeat the strain which the men have just finished. It seems like two parties singing in questions and answers, and is upon the whole very agreeable and enlivening. After thus singing for about a quarter of an hour, they conclude each song with a loud yell, which I must confess is not in concord with the rest of the music; it is not unlike the cat-bird which closes its pretty song with mewing like a cat. I do not admire this *finale*. The singing always begins by one person only, but others soon fall in successively until the general chorus begins, the drum beating all the while to mark the time. The voices of the women are clear and full, and their intonations generally correct.

Their war dances have nothing engaging; their object, on the contrary, is to strike terror in the beholders. They are dressed and painted, or rather bedaubed with paint, in a manner suitable to the occasion. They hold the murderous weapon in their hand, and imitate in their dance all the warlike attitudes, motions and actions which are usual in an engagement with the enemy, and strive to excel each other by their terrific looks and gestures. They generally perform round a painted post set up for that purpose, in a large room or place

1:Heckewelder M-5 (ca. 1800)1819
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first, then they go on in rotation and in order of seniority, the drum beating all the time, as it were to give to the relation the greater appearance of reality. After each has made a short recital in his turn, they begin again in the same order, and so continue going the rounds, in a kind of alternate chaunting, until every one has concluded. On these occasions, great care must be taken not to give offence by affecting superiority over the others, for every warrior feels his own consequence, and is ready, if insulted, to shew by his actions, what he has performed in war and is still able to do. I well remember an instance of the kind, when an insulted warrior stepped out of the circle in which he was dancing, and struck dead the impudent boaster who had offended him.

Their songs are in general of the warlike or of the tender and pathetic kind. They are sung in short sentences, not without some kind of measure, harmonious to an Indian ear. The music is well adapted to the words, and to me is not unpleasing. I would not attempt to give an idea of it by means of our musical notes, as has been done by other writers, lest I should be as unsuccessful as those who have tried in the same manner to describe the melodies of the ancient Greeks. It would be well if I could describe at one and the same time the whole combination of effects which acted upon my ear, but it is vain to endeavour to do it partially. It is, indeed, much the same with their poetry; yet I cannot resist the temptation of translating as well as I can, the words of the Lenape's song, when they go out to war. They sing it, as I give it here, in short lines or sentences, not always the whole at one time, but most generally in detached parts, as time permits and as the occasion or their feelings prompt them. Their accent is very pathetic, and the whole, in their language, produces considerable effect.

1:Heckewelder M-5 (ca. 1800)1819
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The Song of the Lenape Warriors going against the Enemy.

O poor me!
Whom am going out to fight the enemy,
And know not whether I shall return again,
To enjoy the embraces of my children
And my wife.
O poor creature!
Whose life is not in his own hands,
Who has no power over his own body,
But tries to do his duty
For the welfare of his nation.
O! thou Great Spirit above!
Take pity on my children
And on my wife!
Prevent their mourning on my account!
Grant that I may be successful in this attempt—
That I may slay my enemy,
And bring home the trophies of war
To my dear family and friends,
That we may rejoice together.
O! take pity on me!
Give me strength and courage to meet my enemy,
Suffer me to return again to my children,
To my wife
And to my relations!
Take pity on me and preserve my life
And I will make to thee a sacrifice.

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The song of the Wyandot warriors, as translated to me by an Indian trader, would read thus: "Now I am going "on an errand of pleasure—O! God, take pity on me, "and throw good fortune in my way—grant that I may "be successful."

6:Harrington E-5 (1907-1910) 1921
NM7 Delaware NM7
Lenape

776 787 [789] usually worn on the person in the form of a charm.

● 533 554 776 787 FAVORED INDIVIDUALS.—Persons favored with a guardian spirit usually became prominent among their people and were held in high esteem. They composed rythmic chants referring to their visions for use at the Annual Ceremony (which will be discussed in the next chapter), and dance songs to accompany them. Rarely were the words of either chants or songs at all definite: as a rule they merely mentioned attributes of the singer's guardian, or incidents of their first meeting, without stating outright what the guardian spirit was, or telling a consecutive story of the vision.

787 Most Lenape who have had such visions can not be induced to tell the details; but the following examples of such experiences, imperfect in many points, were finally obtained. Incomplete though they are, they will give some idea of this class of beliefs and in this way may prove of value.

6:Harrington E-5 (1907-1910)1921
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Lenape

UNAMI EXAMPLES.—One old man named Pokite'hemun ("Breaker"), known to the whites in Oklahoma as George Wilson, saw in his vision what seemed to be a man who held out to him a white round object like a boy's marble, then tossed it to him. Pokite'-hemun caught it and swallowed it. Then as it turned to go, the being cried "*Kwank! kwank! kwank!* The ducks have a praying meeting in the fall of the year!" As it turned, Pokite'hemun noticed that it was really a duck instead of a man, and was colored half black and half white.[39]

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Pokite'hemun could pound on his chest at any time and apparently cough up a round marble-like object, which he would show in his hand and then appear to swallow again. This he claimed was the *opi'na* given by his guardian spirit.

He seemed to regard the words of the duck spirit as an admonition to do all he could to keep up the tribal Annual Ceremony, which was held in the fall; while the "blessing" gave him good

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fortune. The chant he composed for use at this ceremony is as follows:

Lawulĕnjei
Wŭⁿjegŭk loxweyu
Kwĕⁿnanowagŭⁿ
Wailaⁿgomaⁿole
Lĕnape, eli nanŭⁿ
Telowaⁿ, lowaⁿ
Nuⁿni, ĕndageko
Lowael, lowa nŭⁿni.

The interpreter's translation, which is a somewhat free one, follows:

"When he opened his hand
Something came out of the center
That's his blessing
(For?) our kinfolks, the

Lenape; because that
Is what he said, he did say
This, when
He spoke, he said this."

Then came the dance song:

He-e-e-e nehani
Latamaⁿne
Nehani lámaⁿne
Kwĕⁿnanowagŭn, nowagŭn
Hayelaⁿgomaⁿ
Gweheyeha
Gehe!

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
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This, according to the interpreter, means simply, when stripped of its superfluous syllables, "We own a temple—his blessing —our kinfolks." 533 ● 539 787

Another man saw in his boyhood vision the Mĭsinghâli'kŭn, or Living Solid Face, riding on a deer. I was unable to get the details of their meeting, or the chant, but this is the dance song:

Hehotawege'na
Hotowege'na
Xingâlo'pai awhe'wani
Mĭsinghâli'kŭn
Hâli'kŭne
A-he'-he-he'!

This, the interpreter said, means "Riding it, riding it, big buck deer, this one, Mĭsinghâli'kŭn!" Seldom do the songs or chants refer so definitely to the protector as does this.

A third Lenape, when a boy, was sent out to the corn-field to drive away the crows. As he stood by the field he saw them flying around to light on a tree near by. Suddenly someone spoke to him, and among the things said (which

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were not revealed to me) were the words "I like this Lenape food," referring to the corn. The boy thought a man was addressing him, until the person suddenly flew away in the form of a crow, crying "*Ha! Ha! Ha!*" I failed to get the Indian words for the song, and my informant did not remember the chant, but the translation of the song was given as follows:

"I like this Lenape food:"
I never knew a crow said that
Till the crow was cawing
"Ha! Ha! Ha!"

A fourth had seen some kind of an animal in his vision, but never told any of his tribesmen what it was. His song, as now remembered, was translated thus:

Come, follow me,
I am going
Out into the country.

A fifth had "Mother Corn" (the Corn Spirit) for a guardian, but only part of his song is remembered.

"All my children
Are glad when I come out!"

6:Harrington E-5 (1907-1910)1921
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the edge of the water had been, while the boy ran on down to his pool. The river-bed seemed dry to him, but his father would not come, saying that the river was full of water. The boy then came out and they started for home, but before they were out of sight, the lad looked back. To his surprise, the river was full as usual. 787

The father, who was Flying Wolf, a noted Minsi warrior, had been favored himself, when a boy, with a rather unusual sort of vision, which James Wolf related to me, as nearly as possible the way the old man used to tell it at the Annual Ceremony.

"When I was a boy, I was once fast asleep on a hill near a little creek. Someone said, 'Wake up! Let us go where our friends are!' So I got up and followed him across the little creek and up a hill, where I saw six men sitting on a log. Then I went up and shook hands with them all. After they had shaken hands with me they all danced around in a ring." At this point he used to sing one verse of his dance song— [533] [539]

6:Harrington E-5 (1907-1910) 1921
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[539]

Wčmi wango"towak kewiha
All greet one another
Yoki lčnape witci.
Now Lenape at the same time
E-ye-he-ye-čl

"They told me, 'We will go to see our friends,' so I went with them. Every now and then they stopped and danced around as they had done before. After a while one of them told me to look toward the south, and there I saw a black cloud in which the lightning flashed. 'Would you like to go there?' they asked me. I answered 'No.' Then one asked if I wanted to go *that* way, pointing to the northeast, where the sky was blue and bright, to which I answered that I would rather go in that direction toward the clear sky. A little farther on they said: 'We will now leave you. Watch us as we go.' They went to the east a little way, and then I saw them trotting. They were wolves, and I had thought all the while that they were human beings."

[776] Verses of the dance song were sung at intervals during this speech. From analogy with other visions, such as are

6:Harrington E-6 (1907-1910)1921
NM7 Delaware NM7
Lenape

square just east of the Big House (pl. VII), an area where no one is allowed to pitch a tent. 796x

Other officers selected for the meeting are a speaker (usually at the time of the writer's visit, Chief Charley Elkhair), two singers, called *Tale'gunilk*, "Cranes," whose duty it is to beat the dry deerskin drum and sing the necessary songs, and a chief hunter who is supposed to provide venison for the feast. [533]

PREPARATIONS

Arrived at the Big House, the attendants begin at once to prepare the building for use after its year of idleness. The first act of the men is to make mortar of mud, in the old style, and stop the cracks between the logs of the house. 346 796x

Then they cut two forked saplings, and set them in the ground about ten feet apart, some distance in front of the Big House (see pl. VII); upon these is laid a pole, running east and west, to support the twenty-gallon kettle used in preparing hominy for the feast. After this they 354 796x 372 796x

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

deerskin called *powūni'gŭn* which serves as a drum (fig. 10), ample time to repeat the same word in the same tone, which produces an extraordinary effect. When he finishes, the drummers beat rapidly on the dry hide, repeating "*Ho-o-o!*" a number of times.

Then the celebrant repeats a verse of his song in the same way, and the drummers, having learned the words, sing them to a dance tune, beating the drum in slower time. After dancing awhile, the celebrator whoops, and they stop; then another similar verse, if not the same, is recited and then sung,

When the leader dances, he circles about the two fires contra-clockwise, and those who wish may join in the dance and follow him (pl. VI).

His dance finished, the leader passes the turtleshell to the next man who has been blessed with a vision. This one has the privilege of singing his vision if he wishes; if not, it is handed to the next "dreamer." After a celebrant has taken his seat, it is customary for those

6:Harrington E-5 (1907-1910) 1921
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who desire it to smoke until the next man is ready to commence. At this time also it is considered proper for the people to enter or leave the Big House, which is not permitted while the actual ceremony is in progress. When the turtle rattle has thus made the round of the building and gets back to its starting point, the meeting is brought to a close. This is usually along toward morning, the exact time of course being dependent on the number who have sung their visions, and on the length of the intermissions.

CONCLUSION OF RITES

Now, when the man who started the ceremonies begins to dance, that is a signal for two of the women *a'ckas*, or attendants, to go out and pound corn for hominy or meal, and two of their men colleagues cook it in the kettle hanging on the pole, so that it is ready when the turtle has made its rounds and the meeting is about to close. Then the repast of hominy or corn mush called *sä'pan* is

6:Harrington E-5 (1907-1910) 1921
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796 same way the twelve Mĭsi'ng$^{w^t}$ faces carved upon the posts of the building, also the drumsticks, the prayersticks, the deerskin drum, and the turtles. A variant has it that both bark vessels contain paint, the customs differing according to phratry.

[224] Each woman who takes part on this night receives a share of the venison, if there is any,—the biggest and fattest buck the hunters kill,—and the attendants cook it for them at the fire outside.

CONCLUSION OF CEREMONY

Next morning the men resume the ceremony and continue until the sun is high. Two men are then appointed to close the meeting, for which each receives one yard of wampum. Their duty is to [533] [535] sing twelve times while the people dance about the central post, the women in a circle next to the post, the men in another circle outside that of the women. These two singers stop dancing in front of where the chief is sitting, and announce, "We will now pray twelve times." They

6:Harrington E-5 (1907-1910) 1921
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A translated example of a Minsi vision chant and dance song has already been given. When the dream-teller finished the first verse of his dance song, he exclaimed, "*E-ye-he-ye-e!*" whereupon the singers took up the strain and sang the verse several times, for the benefit of those who wished to dance, omitting, however, the final exclamation, but those who had bought the privilege rose and danced where they stood, instead of circling around, as among the Unami. Each "set" ended with a whoop, "*kwi!*".

796x
[57]

When the vision-teller finished dancing, he went around the house and shook hands with everyone; then the turtle rattle was passed to another man who had been blessed with a vision, and so on, until all those qualified, who wished to recite their visions, had done so.

OTHER FEATURES

The Prayer Cry.—From time to time during the night the prayer cry "*Ho-o-o!*" was repeated twelve times, and the

796 x
[787]

hearsay testimony) a man stood up and recited, in a rythmical sing-song tone, his dream—the vision of power seen by him in his youth. Na'nkŭma'oxa remembered how one old man was accustomed to tell about a duck, half black and half white, which had appeared to him. Between the verses of the dream four musicians kneeling at the drum (*pic'awahe'găn*) began a plaintive song, beating time with the carved sticks (*pic'awahe'gănŭk*). As they sang, the reciter swayed his body to and fro, while a group of dancers gathered on the floor behind him danced with a sidewise step. Before the ceremony, poles were laid lengthwise along both sides of the council house, and against these, at intervals, three on a side, the painted sticks, called *mkäähi'găn*, were laid. If anyone in the crowd felt 'especially happy' he was privileged to strike with one of these sticks upon one of the poles in time to the music. The carved heads on the drumsticks meant that human beings were giving thanks; the lengthwise

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7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

796 To prepare for a Mask Ceremony the owner of the mask must arrange for the same by setting a certain day and announcing the time when such a dance is to be held. He must have the maize (*xɑskwi·'m*) and flour-corn (*pu'he·m*) [1] to make Indian bread and hominy for the feast after the dance.

A young active and experienced dancer is chosen to do the dancing with the *mɔs·i'ŋg* (mask) outfit. He performs his antics and dances alone. As to the wearer of the mask during the dance only those who have charge of the ceremony know [781] his identity. It is deliberately kept a secret from the younger people in order to impress them with awe for supernatural forces and to restrain them from unruliness or boisterousness.

Any clan chief or an old man accustomed to speaking may act, by invitation of the mask owner, as master of ceremony. He is generally a member of one of the two ceremonial groups other than that of the mask owner. He [765] receives one Indian "yard" of wampum beads for his services. The dance, which is usually held at night time, is begun about midnight, and as soon as the performances are over with they have the feast. First of all the master of ceremony announces the purpose of the gathering. The owner of the mask in the wind-up says, "We have now finished dancing with our grandfather, and shared with him in this hominy. So, should we have the good fortune to be living next year, we may have another dance. But now when we are through eating we may dance long as we please with all good intent and purpose providing we keep good order, which is very pleasing to the mask spirit as well as to the owner of the mask."

[535] The mask performance is followed by a night of social dancing as is usual with the Delaware feasting ceremonies. The masking clownish pantomime is brought to a conclusion about midnight by a more or less set speech by the master of ceremony and the feast of hominy.

796 The musical accompaniment consists in the singing of the
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the large Snapping Turtle rattle, the rough staff, the whinnying utterances, the offering of tobacco, the association with illness and so on. For further particulars reference should be made to the Big House Ceremony study at the pages cited.

[1] A variety of white maize with a long slender cob.

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

stated songs for the mask dance by selected men who beat time upon the flat deer-hide drum of the same type as that used in the Big House Ceremony. (See Fig. 19, I, of the "Big House Ceremony.")

It should be noted that the Mask Spirit is important enough among the spirit-forces to be admitted to the annual ceremony of the Big House. There, we learn, on the fourth morning of the festival the mask is admitted to the scene and the same dance as that just described is gone through.

See pp. 39–44, and figs. 9, 10 of the volume referred to for particulars and illustrations of the mask spirit concept, p. 139 for description of this intercession during the Big House Ceremony when the Mask-Spirit is introduced as a performer.

MASK DANCE ADDRESSES

Announcement by the Speaker

Elaŋgu'ndieŋg	kexa'p'tun	ke'ko	ŋga't·a	lo'we.	
Our kindred	few words	something	I want	to say.	
wa'ni	ce•	ni·'ma'tɔs	ga'xta	wehoma's·u	tɔli'	ga'xta
This	there	my brother	wants	to announce	that	he is going
kɑnt'ke'ohe•n	mɔs·i'ŋgoma.	me'tci	paxka'ndji	ki·cɔ-
to make dance	his mask.	Now	all ready	pre-
na'k·ut	we•'mi·	ke'ko	nekałkɔ't·uk	e'nda	wi·'huŋge•t'
pared	all	things	used	when	he feasts[4]
wa'ni	kɔmuxo"'mɔna	mɔs·i'ŋg.	kowa'to"ne•n	elaŋ-
that	our grandfather	mask.	You know	my
gu'ndieŋg	lɔmwe''kami	nɔ'tci·	ki·ci·'mkɔt	elaehɔ's·i·t'
kindred	ancient world	since	has been the rule	the manner
awe•'n	nehel·a'la•t'	mɔs·i'ŋgɔ	e'nxɑn	acɔwi·ga'xtiŋg
anyone	owning	a mask	each	every year
na'ni·	lak'hi'kwi·	taxkɔkani·'i·	lak'hi'kwi·	sa'psoha'la•
that	time	in the fall	time	made hominy for
mɔs·i'ŋg	wi·sa'pa•n	nani	kɔmuxo"'mɔna.
mask	hominy	that	our grandfather.
yu'kwe	ki·ci· wunda'su	e'nda	pale'nɑxk	la'k·i·m-
Now	has been set	when	fifth	day of the

[4] Referring to both the mask and its owner.

THE OPOSSUM DANCE CEREMONY

Another family feast rite was *op·i'ɣk·a"n*, "Opossum Dance," also known by a sobriquet *suk'ce'p'ti·e'zk·a"n*, literally "black rump dance." For the latter designation no definite reason is given beyond stating that the woman who "owned" the dance and who took the leading part went through bodily movements supposed to represent the motions of an opossum in the throes of death. This was an inherited dream-revelation ceremony, owned by the descendants in the female line, of a woman who had long ago experienced a dream manifestation which imposed upon her and her posterity the obligation to perform the rite as an expiation for the benevolence of the animal that had appeared to her in vision form. Its procedure follows, as we shall see, the manner of the Big House Ceremony, in conformity with the definite Delaware pattern of religious performance.

The woman in this case was also a dame of tradition. The last time the ceremony was celebrated was during the early life of Wi·tapano'xwe's mother by a certain Mi·ma'ndi·, "Little Child," who had the distinction of being the last owner of the rite. Wi·tapano'xwe's mother had seen the ceremony enough to have been able to imitate in part the songs sung by Mi·ma'ndi·.

The Opossum Dance was, as previously noted, one of spiritual significance. It was opened with an address by a chief of another group and concluded with a feast. It was not known particularly as a ceremonial group- or clan-feast, although it was the possession of women in a definite family, and so may be said to be restricted to "clan" proprietorship. The singers were invited by the owner and chosen from members of the group with which she stood in a joking relationship, the group of her father. The accompaniment was provided by the water-drum, said to have been a clay pot with a hide stretched over its mouth. The singers occupied the usual place for musicians at one side of the dance area or

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

oval, seated upon a log between two assistant singers who shook rattles.

The movements of this dance followed the procedure of the serious recitations in the Big House Ceremony. The owner or leader, as we understand the term, sang a stanza of her song, then stopped singing while the drummer and his assistants repeated the stanza as the leader danced on about the circle, stopping again when the musicians had finished their repetition. Whereupon she took up the second stanza and the same procedure was repeated as for the first stanza. Other women, we are told, formed a line of followers behind her, and there is no mention of men in the column. The dance was thus divided into stations, after the Big House recitation pattern. The movement was contraclockwise.

At the termination of the songs, which may be inferred to have taken an hour or so to repeat, an address of the sermon type was made by the chief of one of the other two groups (Wolf, Turkey or Tortoise) who had made the opening speech. For this address he received from the owner a compensation of an arm-length of wampum. At the conclusion of his speech he instructed the company to assemble at the feast after which they were told to proceed with social dances of an informal nature which they might enjoy until morning. The selection of the latter dances and amusements was left to the pleasure of the company.

8:Lindeström T-5 (1654-1655) 1925
NM7 Delaware NM7

they through this later will get in their hunt so much the greater blessing. Then they sing and dance and when they become jolly and happy then they cry and sing thus namely:[7] *Hägginj, hä, hä, hä; Hägginj hä; Hägginj hä; Hägginj hä, hä, hä, hä*, etc. Thus repeating and continuing so long a time, so that it reaches well over the forest.[8]

In this their convention[9] they [also] practice shooting. He who is sachem has a turkey placed very high in the air, whose entrails are removed and [the body] filled again with their money.[10] And the one who then can shoot it down, he receives the money, *et talia*, etc.

In the meantime later in the year, when the grass has thus been burnt off the land, they do not care to arrange any more such hunts,[11] but shoot the animals wherever they find them in the woods, which they have no difficulty in doing, because they have scent of the animals like the dogs; for often the savages say to the Christians, when they follow them in the woods: "Indeed I now feel the scent of deer, if I wanted to bother to go after them." This the Christians did not believe in the beginning, before they followed them, and got to see that they were right. Otherwise they are so perfect in shooting that they do not miss.

And the savage is so armstrong that he is able to shoot with a bow so far, that no gun can carry

[7] *Tå roopa the och sunga sådedes, nämbl.*
[8] So that it can be heard far over the forest. *Hegginj*, etc., the final *j* is used for *i*. Cf. Holm, *Kort Beskrifning*, 153 ff.; above, p. XL.
[9] *Uthi detta sitt concent.*
[10] Wampum.
[11] Like the one described above.

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9: Kinietz E-4, 5 (1938) 1946
NM7 Delaware NM7

526 177 Games show no change of any significance aside from denial of ball play. Every game reported in earlier periods was remembered in the fourth period. Moccasin game undoubtedly was restricted to play in connection with funeral ceremonies in the fourth but not in earlier periods.

Dances

535 Dances, like games, show remarkably little change. The begging dance, reported in the third period, drew two definite denials in the fourth, while two informants did not even recognize the [721] dance (451). As this dance was usually held in connection with the outfitting of a war party, a fact of which none of the informants were aware (459), the two denials should more properly be classed as lack of information.

The two most important dances from the point of view of the Delaware were the *engomween* and the *linkaokon* (448-49). [796] These were their only dances with a religious significance (456-57). The *engomween* or worshiping dance was a part of the Big House Ceremony. The *linkaokon* was recognized by most of the informants by that name but is better known as the doll dance. The first has not been held since 1924 and the other since 1929. The only dances that have been held in recent years have been social dances which are not represented in the element list.

Music

● 533 [796] The elements listed under music are, of course, closely related to dances. The statement of Johnston that there was no ceremonial music except solo singing was refuted by all the informants who felt qualified to answer (475). Johnston's further statement that only nonsense or insignificant words were used in songs, even though corroborated by Chipps, is likewise denied by the same three informants and also by Heckewelder (476). In both these cases the informants are undoubtedly right. The error of Johnston is an understandable one when it is realized that songs were mostly of words carrying allusions, that many of them were archaic forms used only in songs, and that meaningless syllables were added to complete the rhythm, with the results that only an instructed person could understand them.

9: Kinietz E-4, 5 (1938) 1946
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CAPTAIN CHIPPS—They believe there are no greater wizards 754
or witches than knaves or drunkards.

All the modern informants confirmed the belief in witches and wizards, but J. W., his wife and son were especially vehement in their current existence.

41. National Worshiping Society (Big House)

JOHN JOHNSTON—They have a national worship which they 794
think keeps the world from coming to an end. It is attended with very great expense in procuring wampum and provisions, etc. This meeting is continued for 12 days and twelve nights successively. They have a large building prepared for that pur- [346]
pose about 25 feet in width and 50 or 60 feet in length according to the number that is expected will attend, with a door in each end, notice is given at what time their worship will commence. When they are collected and seated in a row round the outside 796
of the building the men by themselves and the women by themselves a man and woman at each door the man for a doorkeeper and the women to sweep between every exercise, the fires are made in the middle of the building which they make by rubbing two dry sticks together that it may be pure, the fire they put out every day and make new lest it should become adulterated, they make it by rubbing two dry sticks together as at the first. Thus prepared the one that made preparation for the meeting gets up with a turtle shell in his hand (containing pebbles) and he gives it a shake and the whole assembly arise with him he then begins telling a dream which he says he dreamt in his childhood [787]
and the whole congregation repeats it after him in one voice word by word till he says he heard a voice singing to him and begins to sing immediately upon which two men commence beating with flat sticks upon skins folded together then he stops singing and he with the whole assembly jump ten or twelve jumps in the form of a dance then he makes a sudden halt and goes on with his dream as before repeated by the whole in one voice until he commences singing again as before and the players commence beating and the whole jump or dance in the form above mentioned thus they continue for the space of half an hour or more [533 535]

9: Kinietz E-4, 5 (1938) 1946
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do so in pretty regular succession, the worship is annual, or perhaps more frequent. The time and place of meeting is designated by this family, the principal male of which sends a messenger to the chief or head man of each village, who in his turn disseminates the information through the families of those under him. At the time appointed the nation, as well males as females assemble at a large lodge prepared for the purpose, where the females are placed in rear of the men. Here with grave and downcast looks they sit and receive from one of the old men an address upon the importance of a due observance of the ceremonies of the worship, and of abstinence from all unlawful pleasures during the continuance of them, among which any connection with women is counted a polluting sin. After describing at length the customs of their ancestors, among which this worship is placed in the foreground, the principal man of those who prepared the place of worship, having in his hand a small turtle shell containing a few gravel stones, gives it a sudden shake, and at the signal the worshipers all rise. He then commences a history of his early dream, repeating it in short sentences, in a natural tone of voice and being followed in the repetition of each sentence by all who are in the house. At length he commences to sing his dream, being followed by the company as before, and relieved between the sentences by a chorus of singers who are seated apart from the other worshipers, and have a kind of tambourin composed of a deer skin stretched across four sticks, upon which they beat the time. The music is said to be agreeable and very soft.

After this person has finished the tale of his dream, in which is described minutely every circumstance connected with the appearance of his tutelar deity, as well as those events of his life, which being foretold, have *of course* come to pass, each person in the lodge takes him by the hand in a mystical manner and they all seat themselves. The men then smoke for a short time, preserving the utmost silence and gravity of deportment, during which occupation the speaker takes occasion to push the shell under his legs in a secret manner, to the next on his right, who declares his intention to speak by giving it a slight shake, or pushes it in the same secret way to the next. When one has

10: Speck E-4, 5 (ca. 1925) 1931
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No iron or nail is used when building the House, and no wooden floor. It has a dirt floor inside the House. Deerhide is used when the drum is tied together and two drum-sticks are cut forked. And small faces are carved on one side, alike in appearance. Another different pair of sticks are made plain and these are used when the cranes[1] are singing. And a wooden bowl is made ready when they mix up the tobacco and kinnickinnick[2]. Another different wooden bowl is provided when they carry the red paint and puccoon[3] and also there they put cedar.

And ten and two sticks are made, called "means of earnest prayer." And some are marked with spots. Whoever wishes to sing in company shall also use this when helping to lift up the prayer, it is said, with concentration of spiritual force far above to the ten and two sky-levels where dwells the Creator.

And now this Big House when first built, they say of it, was the one great prayer-creed, that this carved post in the middle of the House, standing there reaches to the above through as many as ten and two strata. And the strata of sky light are as high as that post, it is said, this being the fastener. That is the Creator's staff. From that very staff, branch off all prayer-creeds of the red-people given to them, whence come all other prayer-creeds of the world.

[1] Meaning the drummers. There being two drummers, one of them sings in a tone which the other repeats immediately after him, in imitation of the manner in which wild cranes cry when flying in response to the call of their leader. The result in tone is similar to an echo. The crane is the Sand-hill crane (Grus Mexicana), daleka'ok, (plural) whence the drummers derive their sobriquet. ni-'kanasos "the leader" is the singer who takes the leading part in the song; the other singer is oxteggi-'xsous "after-time." See page 57.

[2] See footnote 6, page 127.

[3] See page 71.

[4] mas'mendahl-'k an. This denotes prayer-sticks used in serious address to the Great Spirit. mas'mendawa'mal "I beg the Great Spirit to do my bidding." Specimens of the plain and decorated prayer-sticks made by the informant are shown (fig. 24).

The bearers of the twelve prayer-sticks give all their spiritual-force to lift the prayer being given by the speaker or the singers to the highest, or twelfth heaven,—the instrumental symbol of raising the word.

And there was given to the Delawares something which is used when they make fire. It is called "ringing noise-instrument"[1]. Whomever they chose as fire-maker, any of the Attendants, was of moral habits or spiritually clean, for that one shall drill for fire in the House. Sometimes flint is used when they make fire in the House and pith is used when they make fire with flint.

Now therefore in the beginning the Delawares came to be blessed with religion together with the Munsee; so the prayer worship proceeds for ten and two days. Now that very log-house itself is called Big House. Right here toward the dawn-direction and sun-set direc-

[1] See page 69.

10: Speck E-4, 5 (ca. 1925) 1931
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not behold her again until a time when she would be seen in a dream precisely one year before death would remove her from the world, by which sign she would know that she had a year to live. Mawa'te's verily grew old with full confidence in her vision and lived for almost a century to chant her song of the "mermaid" visitation every year at the woman's part of the ceremony. On her one hundred and eighth year as was thought, she declared that the "mermaid" appeared to her as preordained and announced to her family the meaning of the event. Precisely one year from that day, having settled her affairs in the meantime, she lay down peacefully and died.

We have every reason to regard this experience and narrative as being typical of the old Delaware psychic life.

Several other minor experiences, the recitation of which fell into the final stage of the annual ceremony, are given in the following abstracts.

Wi·tapano'xwe's mother, Hannah E. Big Deer (Armstrong) or Yu'ti·n (from Justina, a German name), of the Pəle' group, when a small child was treated by her parents in a manner to evoke sympathy. They often called her Sa'ki·s, or "Sauk," a term of derision, because she was so dark. This was done, following custom, to cause her to have a vision. She went about grieving, finally wandering to the river bank where she stopped under a tree-root which hung over the bank. She pulled at the earth under the tree until it was about to fall over and kill her, when pe'tha'kowe, "Thunder," came and, holding the tree up led her to safety and promised to help her. She never said much about it except that the Thunder took her up into the clouds to show her his power.

William Brown (Tu'k"si·t group) also had Thunder for a helper. He never recited his vision in the main ceremony, but during the a"teho'mwi·n he told how "Those Beings," without mentioning their names, took him up above. He said that they had nice feathers in their hair which they waved to make lightning.

Wi·tapano'xwe for his part, like many of the younger men who did not consider themselves quite capable nor mature enough to lead (wendji·kane"i·) in the serious part of the ceremony, has been accustomed to take part in the dance-leading (a"teho'mwi·n) on the twelfth night. This performance was merely a dance, the song accompaniment to which is a brief composition hinting at the event connected with his vision. As noted in connection with the a"teho'mwi·n dances, the performers do not carry on the protracted sermon recitations and the procession intervals around the White Path.

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Wi·tapano'xwe's rehearsal composition is as follows:[1]

[1] Dictophone record H. State Museum collection. The kindness of Mr. Harold MacGuffin should be acknowledged here for his loan of a dictophone in the process of recording the Delaware chants.

10: Speck E-4, 5 (ca. 1925) 1931
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X 539 nata nek tele'ləm·u'k·un
796 wani· lə'n·ape e·'lelomu'k·uk
533 awi·'tape naχpe'ləmuk·uk
we·'mi· ne·'χpe'ləmu'kɔ wani ləna'pe
kwe·'na'mowi·

Free translation.

Brought to you are those same blessings
That the Delaware is blessed with,
As to one of the tribe, the blessing is extended;
All the Delaware is blessed with
Through his religion.

He repeats this song over and over again until he has completed the circuit of the White Path, and returned with his line of dancers to the point where he arose to lead.

The informant also happened to remember the song of Joe Washington (Ni·ka·'nipaχo·'xwe "Leading-Man")[1]

di·hiləna'mən a'we·'moχweya'ne
yu'ni· el·'ma'kami·k
wa'ni· ləna'pe pa·'tamweo'k·an
di·hiləna'mən a'we·'moχweya'ne
ayaya·'ne el·'ma'kami·k
awi·ta'peok·an·o'wa

Free translation.

This is how I do,
When I travel over this earth,
The Delaware religion!
This is how I do when I travel
When traveling over the universe.
Their tribal relationship!
Kwi·'ya kwi·[2]
Hu·'[3]

[1] Dictophone record H, State Museum collection.
[2] The first, or leading dancer's, ending cry.
[3] The second, or assistant dancer's ending cry.

11:Newcomb E-5 (1952) 1956 NM7 Delaware NM7

made a full circuit of the tepee. Many of the participants pressed the sage lightly to various parts of their bodies before passing it along. The road-chief then passed corn husks and Bull Durham tobacco in the same direction, everyone rolling a cigarette. These cigarettes were lit from the smoldering stick which was kept in readiness to the east of the fire. After the cigarettes had been smoked in silence, they were collected by the fire-chief. The butts were placed on the altar. Peyote was then passed in the same clockwise fashion; the road-chief directed that four buttons be taken, either two dried and two green, or four of a kind. Peyote tea was also passed, some individuals smearing their body, face, and hair with the tea, as well as drinking it.

When the peyote had completed the clockwise circuit, and as the participants were going through the ordeal of eating it, the road-chief prayed. He then began the opening song, holding a gourd rattle in his right hand and the peyote staff in his left, the drum-chief accompanying him on the drum. After four songs were sung the road-chief passed the staff and gourd rattle to the man on his left, accepted the drum from the drum-chief, and drummed for the man on his left, who sang four songs. After each set of four songs, the gourd rattle and staff were passed in a clockwise direction to the next man who sang a set of four songs, the previous singer becoming the drummer. The singing and drum accompaniment continued until midnight. Between sets of songs some individuals asked for peyote and others asked for water. The water was kept by the fire-chief's side in an ordinary bucket. Occasionally someone would leave the tepee, first getting permission from the road-chief. On re-entering, which was only permissible between sets of songs, the fire-chief cleansed and purified these people by brushing them from the head and shoulders down the arms to the fingers with an eagle feather fan. They then went around the north side of the fire to the altar, where they touched "Father Peyote," and the road-chief brushed them in a similar manner with another eagle feather fan. Then they returned to their places.

About midnight the fire-chief raked the ashes from the fire for the first time. He did this by moving the burning sticks eastward, taking a special peeled stick about six feet long and smoothing out the embers. After they were smoothed, another stick, somewhat longer than the first, was used to divide the ashes along the long axis of the cross, the ashes being formed into two neat piles on either side of the fire. After this was accomplished the fire was returned to its original position, built up, and the whole depression was swept from west to east

11:Newcomb E-5 (1952)1956 NM7 Delaware NM7

with an ordinary kitchen broom. After midnight the ashes were removed from the fire whenever a considerable quantity had accumulated.

The road-chief prayed, peyote was passed, and the songs began again. The throb of the drum and the songs were interrupted only occasionally; someone would ask for peyote, a person would mumble, and once one of the Winnebagos (No. 16, Fig. 1) asked the road-chief for permission to attempt a cure of his wife's swollen feet. This request was granted. The Winnebago walked around the fireplace and altar in a clockwise direction and cedar needles were thrown on the fire. He "caught" the smoke in a feather and dipped it into a cup of water which he had in readiness. He then brushed the feather over the woman's legs, concentrating on her feet. He drew a faintly glowing ember from the fire, took the ash into his mouth, and spit the ash into the ash pile nearest him. He then vigorously sucked the patient's feet.

Also early in the morning the Delaware sponsor asked the road-chief if she could pray for herself and her family. He assented. Standing next to the altar, she smoked a corn husk cigarette and, with tears streaming down her cheeks, related first in English and then in Delaware the story of her illness, her unhappiness, and her desire for the good health of her family. A little later a woman (No. 10 in Fig. 1) asked if she might be allowed to sing. Permission being given, she sang the customary four songs, her husband drumming for her.

At dawn the road-chief announced that the drum was going around for the last time. Following this last round the sponsor, her husband and young daughter (who had awakened and come into the tepee) stood up. The road-chief cast cedar needles upon the fire and brushed the entire bodies of the family with his eagle feather fan in the customary way. He then prayed. After they had resumed their seats the road-chief prayed again, following which candy and crackers were passed. The meeting was closed by the assemblage reciting the Lord's Prayer. The fire-chief rose and went around the tepee in the clockwise direction shaking everyone's hand and congratulating them on a successful meeting. The person on his left followed him in a like manner, and so on until everybody had shaken hands with everyone else and the tepee was emptied. Coffee was made and the participants relaxed in the yard and talked until the noon meal, after which the group dispersed.

It is difficult, perhaps impossible, to convey the attitude of peyotists and the atmosphere of a peyote meeting by means of a description of what happens during the course of the night. Perhaps the general

[#57(A)]

796 Spirit. It lasts 6 days. It may be repeated by another person or family for a second 6 days, and so on until the feelings are satisfied. It has been known to last a month. The meeting is called by one of a certain class, who I presume correspond with the Keepers of the Faith of the Iroquois. They are called A-la-pa-cte, meaning *Dreamers*. The [346] people meet in a large house erected on purpose for this worship and used for nothing else. They build two council fires in the [614] house, and the people assemble by tribes, the Turtles by themselves, the Wolves by themselves and the Turks by themselves. They use belts of wampum and have many ceremonies. It would seem that this council or religious meeting was called by some one [346] person. The door of the house of worship must open to the east.

796 When they are assembled two singers [?] sit down to two dried and rolled up deer ● 533 skins, with sticks in their hands to beat time. The leader, who is stationed on the right hand side of the door, gets up and [534] shaking a turtle shell rattle, comes in extemporizing verses which are adapted to the set tune of his choosing, to relate his dream. As he relates his dream in music, he dances, they sing the same time and beat time, and all who enter the dance, dance [535] the religious dance which altogether is called the Gum-mween. This is repeated day by day for six days. But the leaders change. When one has told his dream, he hands his rattle to the next one, who in like singing relates his dream in words of his own making, but sung in an old well known tune of his own choosing.

796 Before the festival 12 hunters are sent [262] out for deer's meat, as no other meat is allowed. About 9 each morning this meat is served to all. At sundown each day they have an exhortation from the oldest wise

14:Stewart E-5 (1936-1938)1944 NR 13 Northern Paiute
Comanche ND6
Delaware NM7
C
D
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P85
P96
[533]

Element	Occurrence																							
	LIT	K-A	K-B	Com	Kio	S-W	S-E	Pai	Pa2	Wa	Cha	Ute	Ot2	Ot3	Ot4	Ote	Ow	Ow2	K-P	Tew	
151. 4 times	+		+	–			+																	
152. Whistle placed near altar	+		+	+	+		+	+	–	–														
153. Leader starts singing, 4 songs	+	+	+	+			+	+																
154. Sings fixed opening song	+	+	+				+	+	+															
155. Holds staff in front of him	+	+	+	+	+		+	+	+															
156. Another beats drum	+	+	+	+	+		+	+	+															
157. Chief drummer beats drum	+	+	+	+	+		+	+	+															
158. Drum, rattle, etc., passed round clockwise	+	+	+	+			+	+	+															
159. Each man sings 4 songs	+	+	+	+			•	+	+	+														
160. Each man drums for 4 songs of man to his left	+		+	+			+	•	+	+														
161. Rule against women singing	+	•	–	+			(+)	+	+	–														
162. Drumming, singing all night (except for midnight water call)	+	+	+	+	+		+	+	•	+														
163. Midnight water call and recess	+	+	+	+	+		•	+	–	+														
164. Leader recalls drum, staff, etc.	+	+	+	+	+		•	+	•	+														
165. Fire chief forms ashes into crescent	+	+	+	+				•	–	•														
166. Fire replenished	+	+	+	+				+	–	+														
167. 4 sticks added																								
168. Altar and floor carefully cleaned by fire chief	+	+	+	+	+			–	+	+														
169. Cedar sprinkled on fire	+	+	+	+	+		+	–	•	+														
170. Whistle blown by leader	+		+	–	+		+	–	–	–														
171. 4 times	+		+	–	+		+	–	–	–														
172. Leader sings fixed water song	+	+	+				+	–	•	+														
173. Bucket of water brought in by fire chief	+	+	+	•	+		+	–	–	+														
174. By women		–	–	•	•		–	–	–	–														
175. Water bearer kneels east of bucket	+		+	+	+		+	–	–	+														
176. Cedarman prays, sprinkles cedar on fire	+		+	+	+		+	–	–	+														
177. Water bearer draws incense to water	+		+	+	+		•	–	–	–														
178. Water bearer prays, blesses water	+		+	+	+		+	–	–	–														
179. While smoking cigarette	+		+	+	+		+	–	–	–														
180. Leader given butt of same cigarette, smokes, prays	+		+	+	+		+	–	–	–														

14:Stewart E-5 (1936-1938)1944 NR13 Northern Paiute
Crow NQ10
Delaware NM7

NOTES TO ELEMENT LIST

C D 1. Cr 2: Straight stick of any kind or collapsible cane, beaded at joints (Voget).

1971 2. Ab S: "The staff represents a walking cane" (Voegelin). Gos: Made of mountain mahogany by leader himself (Malouf).

795 796 3. K-A: Not necessarily (McAllister). Ab S: Deer's tail dyed red (Voegelin). De 1: Staff decorated with feathers, ribbon, and otter skins (Petrullo, 49). Win: Tufts of hair around two joints about a foot from each end of cane. An oval celloluid device 5 inches long with feathers attached around its edge was suspended from the upper joint. Staff was walking stick with crook (Praus). Cr 2: Horsehair among the Crow. Sometimes hair of different animals is used. "People wish for the same type of animal as the hair. It is a sort of wishbone." Crow prefer white horsehair to black. "The old-time Indians say white is the cleanest thing on earth; that is why they use that" (Voget).

C [237] 4. Ab S: Held by person giving the meeting, at opening of meeting only (Voegelin). Cr 2: Four pieces of sage used; held along with staff. Silvery wide-leafed variety of sage is employed (Voget). WRS: Four pieces of *Artemisia* are tied on (Shimkin).

5. Ab S: Bunch of sage passed around separately at beginning of meeting (Voegelin). WRS: Clockwise, "the same as the world" (Shimkin).

C [533] 9. Cr 2: Man who has his own rattle which suits the pitch of his voice holds leader's rattle in his left hand and rattles his own with his right hand. "Each man does as he wishes in worship." But note that individual rattles not employed until after midnight, apparently out of deference to position of leader. That would be impolite (Voget).

10. Kio: Decoration of gourd proper doubtful. But I have seen "Jesus talk" written on a Comanche gourd (La Barre). Ab S: Gourd itself is stained dark brown with walnut-bark (sic) dye; undecorated otherwise. But handle and projecting end are beaded, tasseled, etc. (Voegelin).

12. Gos: White horsehair at end of handle is not dyed (Malouf). W-P: Feathers also used.

D 13. Cr 1: "Passed with cane" (Voget).

D [533] 16. De 2: In "Wilson way" meeting members can rattle own rattles any time (Webber). Prohibition on using rattles other than ones used by road chief until midnight (Petrullo, 90, 158). WBS: After drum goes around once, individual rattles may be used (Shimkin).

18. Ab S: Eagle, chicken hawk, parrot, "any kind of bird." Leader did not have special fan that was passed around; each person, including leader, brought and used own fan all night (Voegelin). De 2: Fans and single feathers used in meeting (Webber). See note 3. Cr 2: Any feathers used. Usually eagle tail feathers come out in set of twelve; that is, twelve good feathers found naturally in tail of each bird. "The twelve-feather set represents months of the year; we do not change that" (Voget). WRS: Eagle-wing fan with feathers bound toegether is most common. Fan is of same style as other ceremonial fans (Shimkin).

20. Kio: Buckskin feather sockets not decorated or beaded, but handle is beaded (La Barre).

21. W-P: Leader's fan passed only after midnight.

22. Kio: Leader holds own fan with staff when singing; other men do likewise with their fans when singing (La Barre).

D [534] 24. De 2: Anyone having single feathers or fan can use them any time they wish (Webber).

25. Cr 1: "Used to draw smoke to inhale" (Voget).

D [782] [823] 26. De 2: Whistle not used in "Wilson way" meeting (Webber). Cr 2: Sometimes used four times in course of meeting. Midnight; strong, sharp, long blasts four times. "We make these four long calls in order that the Creator might hear us. That is the way I understand it among the Crows." Right after the water call, leader goes outside tipi, usually whistles in order toward east, south, west, and north, the four parts of the earth. Four blasts are given to each direction, and a prayer is offered. Type of prayer depends upon the leader, "but each corner has something of its own." East: prayer to rising sun, which brings daylight, and to wind, which comes from east, about which all peoples, Indian and white, know. "I do not know what other countries have, but the Montana east wind is harmless." South: prayers offered to those things of the south, for instance, warmth and food. West: setting of the sun brings darkness. Also, certain foods come from the west. "Whatever property is needed from the west [the leader asks for]." North: the same holds for the north; but north wind usually cold, so leader usually asks Creator to control it, keep it not too cold so that animals will not die (Voget).

14: Stewart E-5 (1936-1938) 1944 NR 13 Northern Paiute

Comanche NO6
Delaware NM7

C
D
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795
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D
[276]
[782]

125. Ab S: Sage underneath blankets (Voegelin). WRS: Sage formerly required (Shimkin).

127. Cr 2: Instructions first as to teaching or belief, followed by prayer (Voget).

128. De 2: Leader prepares first prayer cigarette, which is passed around to all (Webber). Cr 2: Cigarette rolled before prayer (Voget). Gos: See note 265a.

130. Ab S: Leader prayed silently while smoking (Voegelin). Cr 1: Tells about purpose of meeting so they may pray (Voget).

132. Cr 1: To "peyote chief," but "just the same as moon" (Voget). Cr 2: Blown toward "chief peyote" (Voget).

133. Ab S: Prayed with bowed heads, eyes closed, men must kneel (Voegelin).

134. De 2: In original Wilson Moon, cigarette butts placed at left side of altar, in front of road chief, but in other Big Moon ceremonies left in front of smoker to be gathered by fire chief (Webber). Cr 2: Those sitting facing convex surface of moon place their cigarette butts against moon; those facing concave side place their butts at point of horns of moon; those north of line between leader and entrance place theirs on north side of altar, and vice versa (Voget). WRS: Butts placed against moon by fire chief and assistant (Shimkin).

135. Cr 1: "Some take sage from seat and rub this on hands" (Voget).

136. K-A: Sage leaves placed under blankets and each person uses his own (McAllister).

137. Cr 2: Informant did not remember any chewing, but it may have happened a long time ago (Voget).

141. K-A: Yes, but at the meetings I attended they "cut the dose," as they termed it, to two, out of consideration for my presence, for they thought I would find it difficult to eat four; and I would have at one time (McAllister). Ab S: At the meeting we attended each was told to take two buttons (Voegelin). WRS: Some take two (Shimkin).

142. K-A: Optional: some do, most do not. Kio: Mode of eating depends on each individual (La Barre). Cr 1: Some. Most simply take it and eat (Voget). WRS: As special sign of respect to Creator (Shimkin).

143. Kio: Mode of eating depends on each individual (La Barre). Cr 1 and 2: Optional (Voget).

144. Cr 1: Four eaten; then they sing. When meeting starts, outfit has to be going [around] all the time (Voget). Cr 2: First four peyote buttons eaten before singing starts (Voget).

145. Gos: See note 265a.

146. Ab S: Leader held paraphernalia in hands; drum chief likewise (Voegelin).

147. Ab S: Leader sprinkled cedar (Voegelin). Cr 2: Chief does the incensing at this point (Voget).

148. Gos: See note 265a.

149. WRS: More than once; number not fixed (Shimkin).

150. K-A: When cedar is placed on the fire, each person symbolically washes himself with it (McAllister).

151. Cr 1: "Just once, so everyone can smell the smoke" (Voget). WRS: Number not fixed (Shimkin).

152. Cr 1: In front of leader (Voget).

154. WRS: Either Shoshone or Arapaho starting song may be used (Shimkin). Gos: See note 265a.

159. Ab S: "The usual number is four, but sometimes men feel so good that they may sing as many as twelve songs" (Voegelin).

D
[533]

160. De 2: Each man sings, then drums for his neighbor (Petrullo, 91). In Wilson Moon the drum chief and different fire chiefs do all the drumming (Webber). See note 83. W-P: See note 83.

161. K-A: Women attend, but I never saw them participate. I do not know if there is a rule; probably merely a feeling that they should not (McAllister). Cr 2: No rule against women singing (Voget). Gos: I inquired about this especially and they said women used to sing but do not do so any more (Malouf). W-P: Women hold staff, lead singing, drum.

163. De 2: No midnight recess (Petrullo, 42). Midnight water call and recess present in Big Moon cult (Petrullo, 158). Recess only to burn cedar incense for everyone to fan over themselves while standing. Water in meeting all night and can be used any time, but is used with restraint (Webber; Petrullo, 93). Gos: See note 265a. W-P: No fixed song for water calls, or any time.

164. Ab S: Recalls and lays them down (Voegelin). Cr 1: "Chief has to put outfit in front of himself" (Voget).